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CALIFORNIA MUSICAL JOURNAL

F. L. Zifferer.
EDITOR AND PUBLISHER

Contents.

Special Articles—Coast Echoes—Eastern Items—Sharps and Flats—Concert Notes—Theatrical—Coast Correspondence—Editorial—General Notes—Local Items—Etc.

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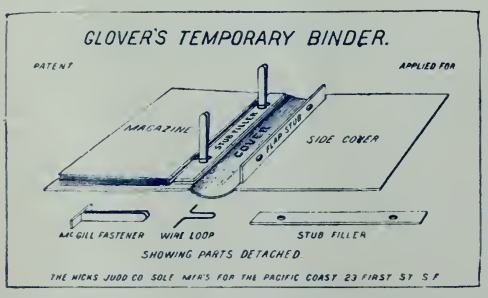

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California Musical Journal.

VOL. 2 SAN FRANCISCO, DECEMBER, 1895. No. 3.

A Musical Retrospect.

The most conspicuous musical event of the passing year was doubtless Fritz Scheel's.

As one of our prominent officials would express it " He has came and he has went," and the music loving people of San Francisco view his departure with mingled sensations.

Coming here, as he did, at the commencement of the Midwinter Fair, Fritz Scheel had the very best opportunity for an instant success ; but the warm and friendly feeling which was very soon established between him and his audiences, must be ascribed to other causes than mere fortunate local conditions. No leader before him has won such a place in the people's hearts and affections. Many circumstances were in his favor—An Eastern and European reputation, personal magnetism and the strongly felt want for a capable director.

The first series of concerts given at the Metropolitan Temple proved a revelation. Classical works were rendered with a precision as surprising as the life and vim infused into selections of a lighter character.

Scheel became the fashion. Amateur organizations fought eagerly for the honor of playing under his baton. Other directors consciously or unconsciously adopted his peculiarities and mannerisms ; in short the whole population was intoxicated by the Scheel manner of rendition, which was as effective as it was original, at least as far as San Francisco was concerned.

We believe that another factor also added materially to Scheel's instantaneous success. He came here from abroad with a complete organization ; though containing a number of fine soloists, the stock and body of his concert troupe were by no means superior to the orchestras he afterwards formed from our local talent. Our dear public, having a little weakness in that direction, naturally concluded that anything coming from abroad must necessarily be of a superior character. But whatever agencies might have contributed, the fact remains that Scheel's success was complete and it lasted as long as the Fair did. After its close a new condition of affairs confronted him. There being no immediate prospect for employment, the orchestra rapidly dispersed, a great many of the members leaving for other localities. Scheel himself feeling pleased and flattered by his successes and firmly believing in their continuity, rejected various offers from Eastern musical centers, determined to remain and give San Francisco a permanent concert organization equal to Boston and New York institutions.

Prominent people became interested in his plans, a syndicate was formed to supply the means and attend to all the business arrangements, for Scheel himself, like so many men of talent, was so completely absorbed by the artistic side of the venture as to exclude his giving any attention to its business details.

The Auditorium was remodeled, an orchestra formed of the best obtainable local material and Scheel proceeded to give nightly concerts of a varied character, reserving one evening each week for a strictly classical and symphonic programme.

The venture proved a success artistically but a failure financially and had to be given up after a short duration owing both to the indifference of the public and to gross mismanagement.

The inevitable reaction now set in and the hapless leader passed through a number of disagreeable experiences. The puplic at large, always ready to applaud success, but never forgiving a defeat, suddenly ceased to regard Scheel as

musical hero and being perhaps slightly ashamed of its former enthusiasm, began to attack and denounce where it had worshipped before. Adding to this professional jealousy and the bitter feeling engendered by his strict discipline and occasional severe criticism, can we wonder that Scheel became dissatisfied and disheartened.

All his subsequent efforts were on a far less ambitious scale. Until his departure he directed the weekly concerts at Golden Gate Park, also the Satruday morning and Philharmonic orchestra; but he had lost the pleasure in his work and as he himself expressed it "had come to the conclusion that San Francisco would not as yet support the class of music that he could feel any satisfaction in producing."

A favorable eastern offer being made him at this time, he did not long hesitate in accepting. Once more San Francisco was aroused to its former enthusiasm on the occasion of Scheel's farewell concert at the Mechanics' Pavilion. The stormy applause of a tremendous audience made him realize that his past efforts had not been altogether in vain.

He has created a taste for the highest and best grades of music in San Francisco, has broadened the horizon of its audiences and made it impossible for other leaders to serve hereafter the musical menu that this city had been treated to before his advent. He fondly hopes to return to us some future day and continue the work which he considers barely begun.

An intimate personal acquaintance with Fritz Scheel, extending over a considerable period, has enabled us to gain an insight into his character and actuating motives. We firmly believe that an ardent love for true art underlies his efforts and actions. Having received his training under the great Hans von Bülow he naturally adopted many of the mannerisms and eccentricities as well as the brilliant style and original conception of that eminent leader.

That Scheel is erratic in a high degree cannot be denied, but whatever faults he may possess, his personality is such a strong and fascinating one, that it is difficult for any one coming in contact with him to resist his magnetism. The time is coming when we will more fully realize how much we have been benefited by his teachings and then we will reap the harvest for which he has sown the seed. Even now we feel justified in saying that San Francisco has gained, more than it knows, by his visit.

Fritz Scheel is a keen observer and of all the impressions received by him during his stay in our midst, the musical ones are naturally the most interesting to us. The gist of his observation is contained in the following remarks:

"San Francisco is not by any means the Jay-
" town it is so often quoted to be by distinguished
" visitors. On the coutrary, it would be difficult
" to find a more eager and attentive community.
" That the present state of cultivation is not of
" the highest is a fact, not so much to be deplored
" as to be remedied. If some of the representa-
" tive local musicians would allow their views to
" become broadened and would cease their petty
" jealousies and quarrels, much could be achieved.
" As to the ever present Union question, though
" conceding the necessity of such an institution, it
" should be a Union in more than name. Reform
" is badly needed in many of the theater or-
" chestras, where the short-sighted policy of the
" business office necessitates the employment of an
" insufficient number of men. In street parade
" work a lamentable tendency to improve is
" noticeable, each player striving for solo effects.
" The representative San Francisco audience has
" no decided leaning towards the classic, but, with
" a praiseworthy earnestness, is always ready to
" learn its meaning; its forte is in operatic work.
" Trashy productions never hold the popular
" favor. The next decade will enact a wonderful
" change and will probably make San Francisco
" one of the great musical centers of this continent."

One of the most enjoyable concerts of the season was given to a large audience, on November 21st in Calvary Church, by the choir, assisted by other local talent. The entire programme was enjoyable, consisting of organ solos by Mr. R. D. Burness, organist of the church, selections by the Treble Clef and Knickerbocker Quartettes, two numbers by Adolph Lada, the cellist, and vocal solos by Mrs. Beatrice Priest-Fine. Miss Wilcox contrasted charmingly in her songs, "At Twilight" and "Bye, Baby, Bye," the latter selection being best adapted to bringing out the sweet mellow quality of her voice that always delights her listeners.

Mr. Willis E. Bacheller gave a couple of dainty song recitals at the Y. M. C. A. Auditorium on Saturdays, November 23rd and 30th. He was assisted by Mrs. Carr and Mr. Beel, in instrumental side dishes as it were. The attendance at this feast was hardly worthy of its merit, however, Mr. Bacheller is a very pains-taking and gentlemanly artist.

Andrew Boggard's song recital at the Maple Hall, Palace Hotel, had a large and appreciative audience.

Local Items.

Mr. J. Wesley Wilkins moved to 819 Hyde St.

Mr. Willis E. Bacheller moved to 827 Geary St.

Minetti is intending to give another Chamber Concert before long.

Mr. Joseph Schmitz has moved his Piano Store to 16 McAllister St.

H. J. Stewart is writing for the "*Examiner*" and proves to be master of composition as well as a composer of music.

Mr. Felix Kraemer, with Kranich & Bach, a well-known Eastern piano house, is in town looking after their piano trade.

Mr. Bohrer, 408 Sacramento street, has a few well made Upright Pianos left, which he desires to sell during Christmas time.

James Hamilton Howe got himself in disfavor with the Union newspapers of Oakland for taking his printing to the Pacific Press.

The members of the Pierian Club and their friends were socially entertained at the residence of Mr. Robert Tolmie recently.

Prof. Louis Schmidt, Sr. has taken charge of the Violin and Harmony classes in Mills Seminary since the death of Prof. Rosewald.

Ovide Musin, the celebrated French violinist, will give three afternoon concerts at the Columbia Theatre, the 4th, 5th and 6th of December.

Miss May Taylor of Martinez, Contra Costa county, Cal., has recently returned from Europe, where she devoted nearly three years to her vocal culture, with the best masters.

The Columbia Zither Club, the largest on the Pacific Coast, is composed of fifty ladies and gentlemen and the following instruments are represented: Thirty zithers, two bow zithers, six mandolins, six guitars, two violins, one 'cello, one flute, one glockenspiel.

J. F. Shelton, a young New Yorker who arrived in this city has since been posing as manager for Ovide Musin, the violinist. W. B. Edminster, the authorized representative of Mr. Musin, arrived in the city a few days after and forthwith proceeded to look for Shelton with a view to having him arrested on a charge of obtaining money under false pretenses.

Herr Johann Marquardt the violinist and his talented wife, nee Alexandra Breitschuck, the harpist, who were so prominent in the Scheel orchestral concerts, have returned to this city from their Australian tour, which, according to press reports, was very successful. It gives us pleasure to hear that these distinguished artists intend to remain in San Francisco, where no doubt they will find a large field for their vocation.

The Polyclinic, one of the noblest charities in the city, was established about five years ago by Mrs. M. H. De Young, who is also the president of this institution. Occasionally entertainments are given to obtain funds for this society, and thanks to the inventive genius and untiring efforts of the lady patrons, these concerts, or whatever they may be, are always crowned with artistic and financial success. The last affair given for this purpose was a kettledrum at Mrs. M. H. de Young's private residence, 1919 California street, Tuesday, November 27th. It was in all respects a grand success. The residence, through the skillful efforts of Miss Mary Bates and John Housman, had been converted into a veritable palace of flowers. In the theater, attached to the house, a continuous concert was in progress, beginning at an early hour in the afternoon and lasting till late in the night. The numerous participants were all local artists of well-known talent. There were songs, tableaux, instrumental selections by individuals and by an orchestra.

The various refreshments and other booths were presided over by society ladies, who were kept delightfully busy harvesting charity funds the whole evening.

"ELIJAH."

On the 10th of December, in Metropolitan Temple, will occur the long looked for rendition of Mendelssohn's Oratorio of "Elijah," by the San Francisco Oratorio's Society.

This Society which was organized last August, has been working hard and faithfully to bring the choruses up to the standard of those of eastern cities.

Mr. James Hamilton Howe, who was reared in that home of oratorio in this country, Boston, Mass., will direct the combined forces. Mr. Bernhard Mollenhauer will be the concert master of a picked professional orchestra. The soloists will be Mrs. Beatrice Priest-Fine, Mrs. Leckie Sedgley-Reynolds, Mr. Frank Coffin and Mr. S. Homer Henley. Much enthusiasm is manifested and a large audience anticipated.

The price of admission has been placed at such a figure that none need be kept from attending, and students are strongly advised to take advantage of this.

Pacific Coast Echoes.

Fresno.—It must indeed have been gratifying to professor Meyer to see Fresno's music lovers turn out in such large numbers to listen to his first piano recital. Kutner Hall was simply packed with a critical audience that appreciated his work and applauded heartily the greater portion of his programme.

All of the numbers were played from memory. We believe that all piano recitals should be so given. It seems almost impossible for a performer to put the proper expression in his work unless this is done. Professor Meyer showed splendid technique and phrasing in Chopin's (a) Nocturne op 9, and (b) Mazourka op 41; also in Raff's Die Lorelei.

Liszt's Hungarian Rhapsody, which was played by request was by far the best number of the evening and showed the performer's ability to better advantage than any other number on the programme. It met with a very hearty encore.

Professor Benjamin W. Fabian was on his mettle when he gave his third piano recital at De Witt hall last evening, and the large audience which assembled recognized instinctively that a new era has come in the musical world so far as Fresno is concerned. It was a pretty hard matter to find standing room in the doorway, and yet the invitations had only been issued twenty-four hours before. It was manifest that the keen rivalry which is being developed in instrumental music, from a local professional standpoint, had evoked an interest not noticeable in the ordinary piano recital, which is almost anywhere a thing to be endured rather than hailed with delight, even by persons who have some knowledge of the rudiments of music.

The program was as follows:

Valse—Op 12, in E major, Moszkowski. Etudes.—Lorely (Lurline) left hand, Seeling; Scale, Mayer; Black key No. 5, Chopin. (a) Norwegian Bridal procession Passing, Greig. (b) Scherzo (E minor), Mendelssohn. (c) The Nightingale, Liszt. Grand March from Tannhauser, Wagner-Liszt. (a) Concerto, Op. II., Von Weber. (b) Nocturne No. 5, Chopin. Erl King, Schubert-Liszt.

The grand march from Tannhauser was the only selection in which a score was used. It was a fine effort, and the third of the Etudes (black key No. 5, Chopin) was so well played as to evoke numerous bravos and an encore. In those selections calling for technique and expression, Fabian showed himself abundantly possessed of both.

Marysville.—The High School Glee Club, which is now among the permanent organizations of this city, has decided to hold its meetings twice a week. Already the members are rehearsing some catchy airs that will make the young folks quite acceptable during the winter months when entertainments will be the rule. The following officers have been elected: President, William Davenport; Vice-president, Mabel Hansen; Secretary, Alice Robinson; Director, Mrs. W. H. Halley.

Marysville will soon be able to boast of the prettiest piano warerooms in Northern California. The apartments of Hoffman & Gern in the Brass block are undergoing alterations that will place them in the front for appearance. Tinted walls, balustrades, portierres, and other furnishings have wrought a remarkable change in these quarters where the best of musical instruments of all kinds are to be found. Go and see for yourself.

The charity concert for the benefit of the Children's Hospital, held at the Pavilion Tuesday, November 20th, and Wednesday, November 21st, did not turn out as successfully as anticipated by the committee. It was a financial failure, although we do not agree with the Oakland Enquirer in attributing this fact to crooked management. Had this concert been held at the Metropolitan Hall all the heavy expenses of building a stage, boxes, seats, etc., could have been saved and added to the profits of the hospital fund. Unless an exceptional attraction is offered to the San Francisco public, the Pavilion is hard to fill and proves an elephant in the hands of the managers. In regard to the artistic value of this concert, we cannot say that it was of great merit. The musicians had a hard time to keep together, and the choruses, consisting of the Loring Club, Oakland Orpheus Society and Alameda Ladies' Choral Club, were not well under control of their leaders. Among the solo singers, Miss Daisy Cohn, Mr. E. J. Stark and Mr. Talbo deserve special mention. The latter was, as usual, equal to the occasion. Miss Bell, who has been so extensively advertised as a vocalist of European fame, did not come up to the specifications. Her voice is weak and of small range, more that of a mezzo-soprano. In her high notes she was a complete failure. She had better go back to the chorus of the Bostonians whence, it is said, she recently escaped.

Simpson—How do you know that your rival and her father will fall out and fight?

Jimpson (gleefully)—They're both joined the same church choir.

Eastern Items.

Melba, with a concert company of her own, is touring the country.

Mrs. Bloomfield Zeisler gave several very successful piano recitals at Chicago.

Paderewski has again arrived in New York to begin a tour of the country—he may be in San Francisco in February.

The doors of the New York Metropolitan Opera House opened for a season of grand operas in Italian, French and German, November 18th.

Andrew Carnegie's royal gift to the community of Pittsburg was dedicated November 5th with appropriate and stately ceremony. The magnificent music hall, superb art gallery, inexhaustible library, museum of science, all ideally grouped under one roof and in one grand temple, were formally given to the people. About 3,000 invited guests including the donator, Mr. Carnegie, were present at this affair.

The inventive genius of Sousa, whose "Washington Post March" has made him famous all over the civilized world in making up attractive programs for his concerts calls for more than a passing word of commendation. One of his programs at the St. Louis Exposition consisted wholly of Trilby selections; an other The Brotherhood of States and Cities was made up of such selections as, Overture, "Indiana"—"Side Walks of New York," "Maryland, My Maryland," etc. Still another program called "The Sisterhood of Composers," consisted of selections composed entirely by ladies, and included the "Bloomer March," by Martha Florence, "Sweetheart of the Year," by Leila France, "Concert Walse," by Grace Marchwalde, etc., etc.—*Presto*.

TRADE NOTES.

Sherman, Clay & Co. have a novelty. It is a piano: an organ: a combined organ and piano, or a mute key board upon which to practice. Fine effects can be produced by the combinations and it is no more expensive than a single piano.

A single word sometimes reveals a man's inmost thought.

"Who are those girls playing a duet on the piano?" asked one man of another at an evening party.

"One of them is the daughter of the hostess," was the reply.

"And who is her accomplice?"

Foreign Items.

The Misses Sutro, ensemble pianists, have created a furor among the London concert goers.

Mme. Sterling's concert company, including the solo violinist, Turdas Nachèz, a Hungarian, will tour in America under the management of Marcus R. Mayer and Leerburger.

A school to be devoted exclusively to church music has been established in Venice. Some of our local aspirants in that direction will be glad to hear this. They ought to attend.

Mme. Marchesi, the distinguished vocal teacher, when asked whence she gets the best voices, said, "chiefly from America, especially from California—then comes Australia and Austria.

Sauret, the French violinist, who is to make an American tour this season, opening with the New York Philharmonic concert on January 10th, is said to have 439 compositions in his repertory.

The Emperor of Austria has placed a suite of rooms in the Belvedere Palace at the disposal of the aged composer, Anton Bruckner, who, like most good composers, has passed his life in poverty and obscurity.

Contrary to expectation, the performances of Rubinstein's operatic oratorio, "Christus," at Bremen, proved a great financial success. Instead of the ten performances at first announced, fourteen had to be given, and they attracted many tourists from England, Russia, and America.

Mr. and Mrs. George Henschel will also come to America next spring to give a number of concerts. Their principal object though, is for Mr. Henschel to conduct his "Stabat Mater," a work for soli chorus and orchestra which was produced at the Birmingham Festival with great success.

Fais Accomplis. Messrs. Wannack Brothers, capitalists from Germany, have bought that wonderful property formerly belonging to Baron Roignart, and intend to erect on it an elegant Casino, combined with a Hotel. For this reason they have taken in partnership the well known artists I. Fabbri-Müller, who will have the artistic management in hand. It will be begun at once.

On Sunday afternoon, November 24th, at Beethoven hall, the Deutsche Verein gave a musical at which Messrs Robert Tolmie Loring, P. Rinford, and Fred Maurer rendered an excellent programme.

Correspondence

Redding.—Mrs. Ida Wiseman Moody, formerly of Los Angeles, who has quite a reputation as a fine singer, is now located in our place, and thanks to her efforts Shasta County has an opportunity to listen to a higher order of music, which she renders in admirable style. Among the other lady singers Miss Lizzie Litch and Mrs. Edward Sweeny deserve special mention. Both of them have well-trained, sympathetic, soprano voices, which we hear occasionally in church.

San Jose.—At the College of Notre Dame last evening an excellent programme was presented in the form of a musical and literary entertainment, in honor of the feast of Saint Cecilia. As is the usual custom of these good sisters, the stage presented a striking appearance, the same being most tastefully decorated with evergreens and chrysanthemums. In the center of the stage was hung a magnificent oil painting of the patron Saint, the effect being grand. Special mention of some of the young ladies who participated in the entertainment is deserved. The performing upon the piano of the Misses Wilcox, the talented daughters of Charles F. Wilcox, was very excellent and showed that the young ladies are destined to become excellent musicians. The vocal solos of the young ladies were rendered with excellent taste, and showed that they are carefully trained. The rendition of the piece, "Loreley Paraphrase," was performed by the young ladies upon the violins with great feeling and showed that they may all become artists. Miss A. Esquivel's playing upon the Janko keyboard was much admired and caused her to receive a well deserved round of applause. She having taken up the study of this great invention only a short while ago, has already mastered the same with unusual skill. The same may also be said of Miss I. Beeman's playing. The following programme was most excellently rendered:—"Morceau de Concert," on three pianos (Wollenhaupt), Misses B. Skelly, B. Bradley, L. Heintz, A. Murphy; Janko keyboard, Miss A. Esquivel. "Hymn to St. Cecilia" (Lambillotte), Solfeggio classes; accompaniment—piano, Janko keyboard, Miss A. Esquivel; harps, Misses E. Wolfskill, B. Newhall. "The Angel's Warning," Miss A. Murphy. "Caprice Espagnol" (Moskowsky), Miss M. Wilcox. "Loreley Paraphrase" (J. Nesvadba); arranged for first violin, Miss S. Eaton; second violin, Miss M. Inigo; third violin, Miss I. Bremen; harp, Miss H. Wilcox; piano, Miss B. Skelly. Air from "Bellini," vocal solo, Miss I. Bremen; accompanists—Janko keyboard, Miss A. Esquivel; harp, Miss H. Wilcox. "Rhapsodie Hongroise" (F. Listz), Miss Wilcox. Cavatina (Carl Bohm), violin, Miss S. Eaton; piano, Miss B. Skelly. "Roma" (Fario Campana), vocal duet; accompanist, Janko keyboard, Miss I. Bremen. "The Starless Crown, recitation, Miss M. Tassell. "Nocturne," from memory (Doehler), Miss I. Bremen, Janko keyboard. "Ode on St. Cecilia's Day," recitation, Miss L. Schroder. Air from Von Weber, vocal solo, Miss L. Heintz; accompanist, Miss A. Esquivel. Serenade (A. Dupont), Miss A. Esquivel, Janko keyboard. Chorus (Verdi), Solfeggio classes; accompanist, Miss A. Esquivel. Overture, on three pianos (Adam), Misses H. Wilcox, L. Schroder, L. Heintz, A. Murphy; Janko keyboard, Misses A. Esquivel, I. Bremen; violins, Miss S. Eaton, Miss M. L. Inigo. St. Cecilia tableau.

Los Angeles.—This city seems to be the city of bicycles, odors, and music! Every evening you have the choice of hearing some so-called concerts—the cheek of some people is really wonderful. Messrs Piutti and Cornell gave an entertainment at Fitzgerald's Hall before a good house. Mr. Piutti played as he always does, cold and clear, which was especially notable in Chopin's Impromptu in F sharp major. Mr. Cornell's singing of Handel's spirited composition, "Arm, Arm, Ye Braves," was decidedly bad, he having neither voice nor method for such a *piece de resistance!* The Bostonians have been heard again and played for good houses. Let me say right here, that the prices this company charge are much too high, and the company is much overated. I heartily endorse your critic in your valuable paper. To hear the truth hurts, but sometimes it cures,—Will it? Ovid Musin played here a whole week for packed houses. Of Musin we cannot say too much as he is too well known, but the less we say of Madame Louise Tanner-Musin the better. Herr Scharf is a grand pianist and superb accompagnateur. This company has been reengaged for next week at the Orpheum. Hermin's comic opera was given last week under the direction of Mr. Modim-Wood. One is never sure if he wants to sing when he leads, or wants to lead when he sings. Bad taste spoils good methods. More in my next.—G.

Miss Seidlstruck—The Wagnerites have such exquisite ears for music.

Mr. Heyracque—Yep. Wal, 'pears tow me, tew jedge by the din the band raises that they are mighty hard o' hearin', tho'.

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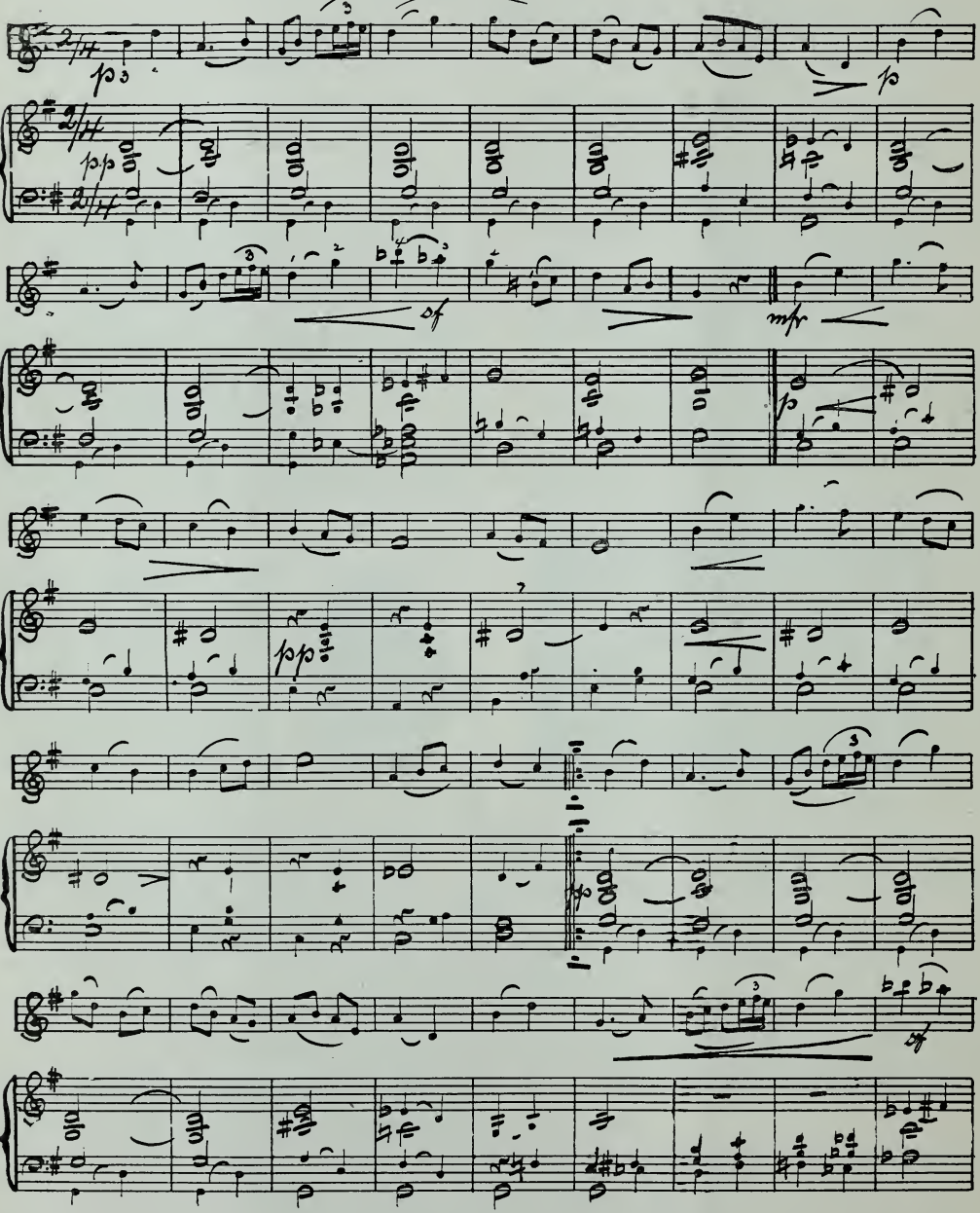

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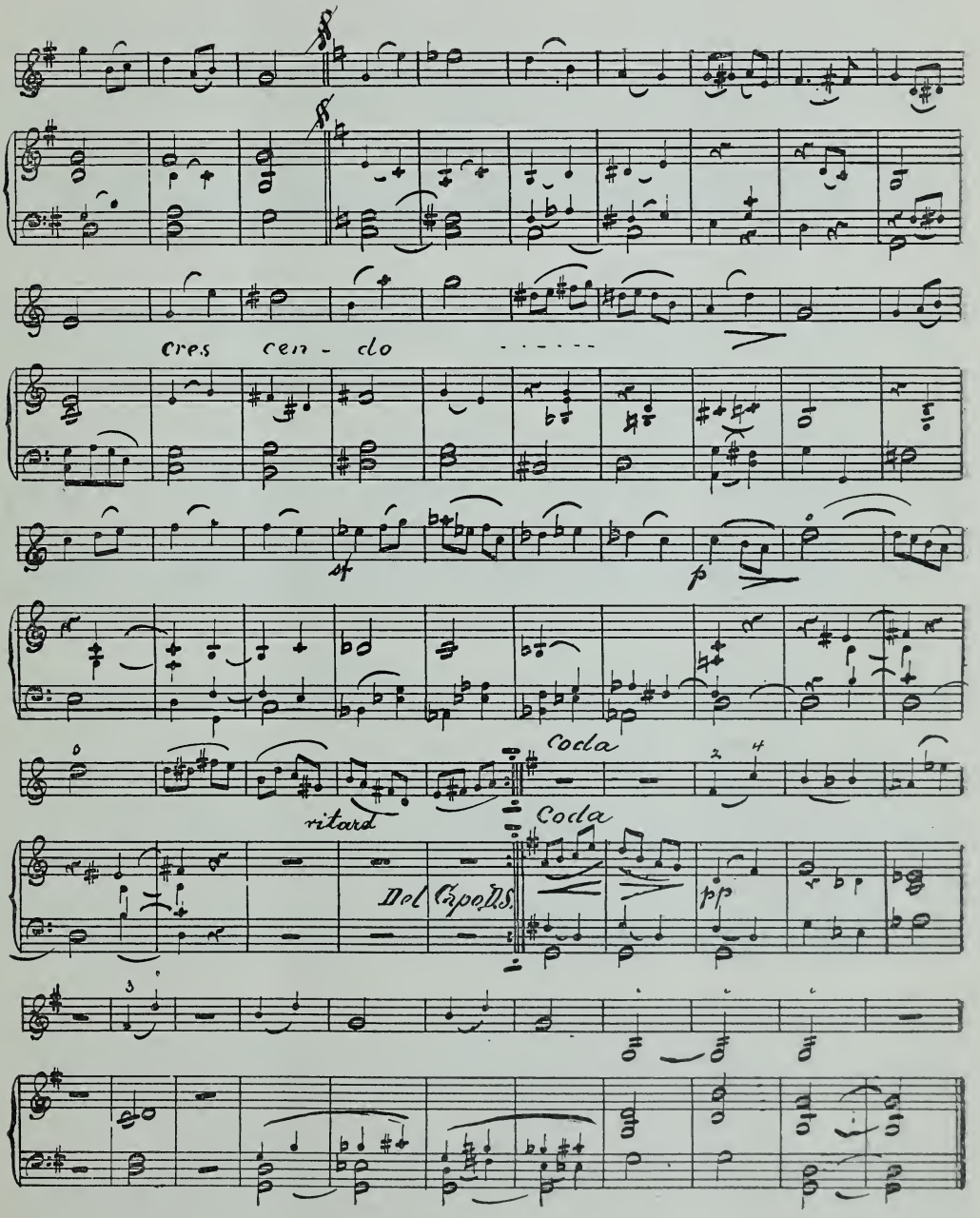
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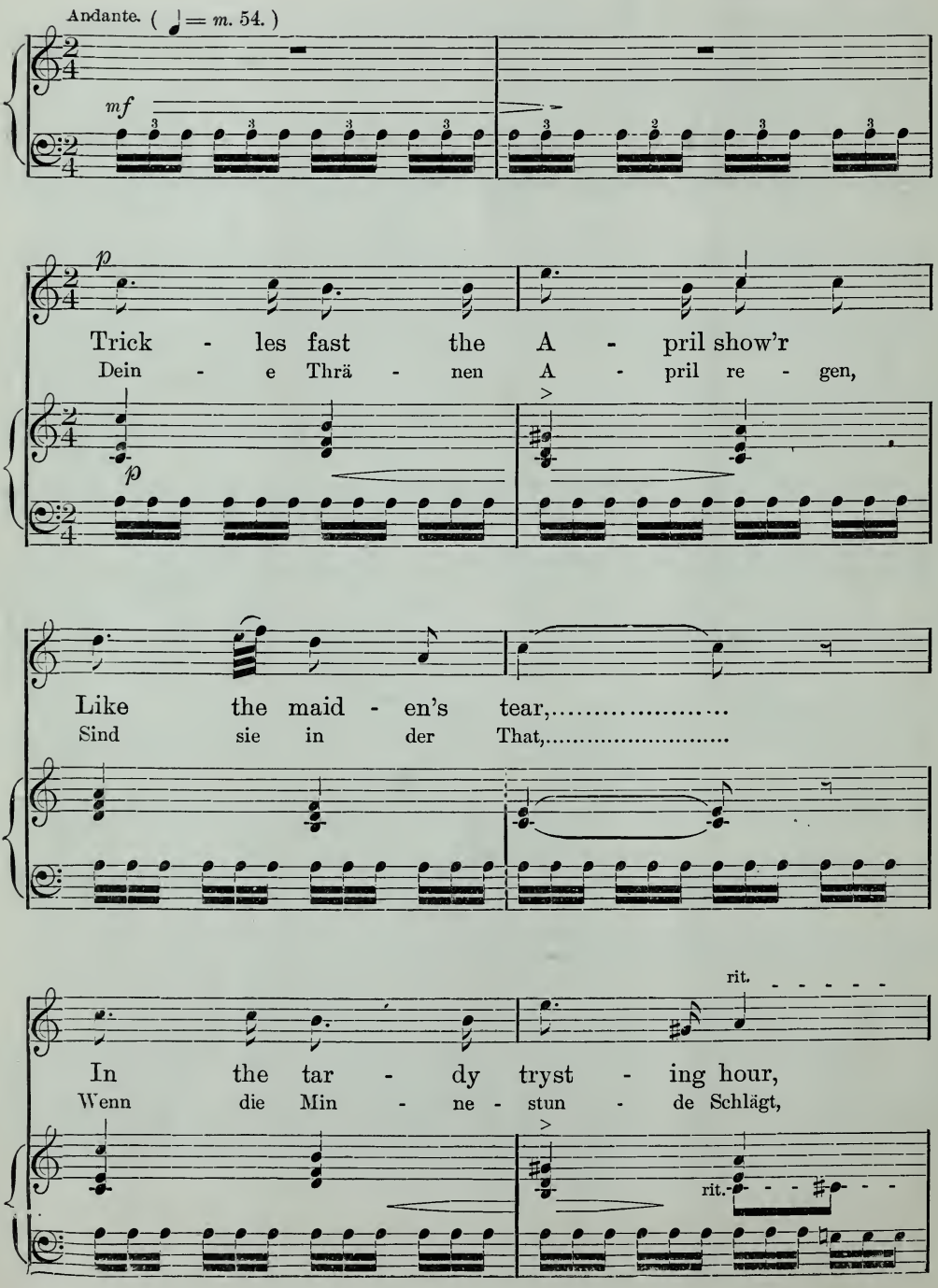

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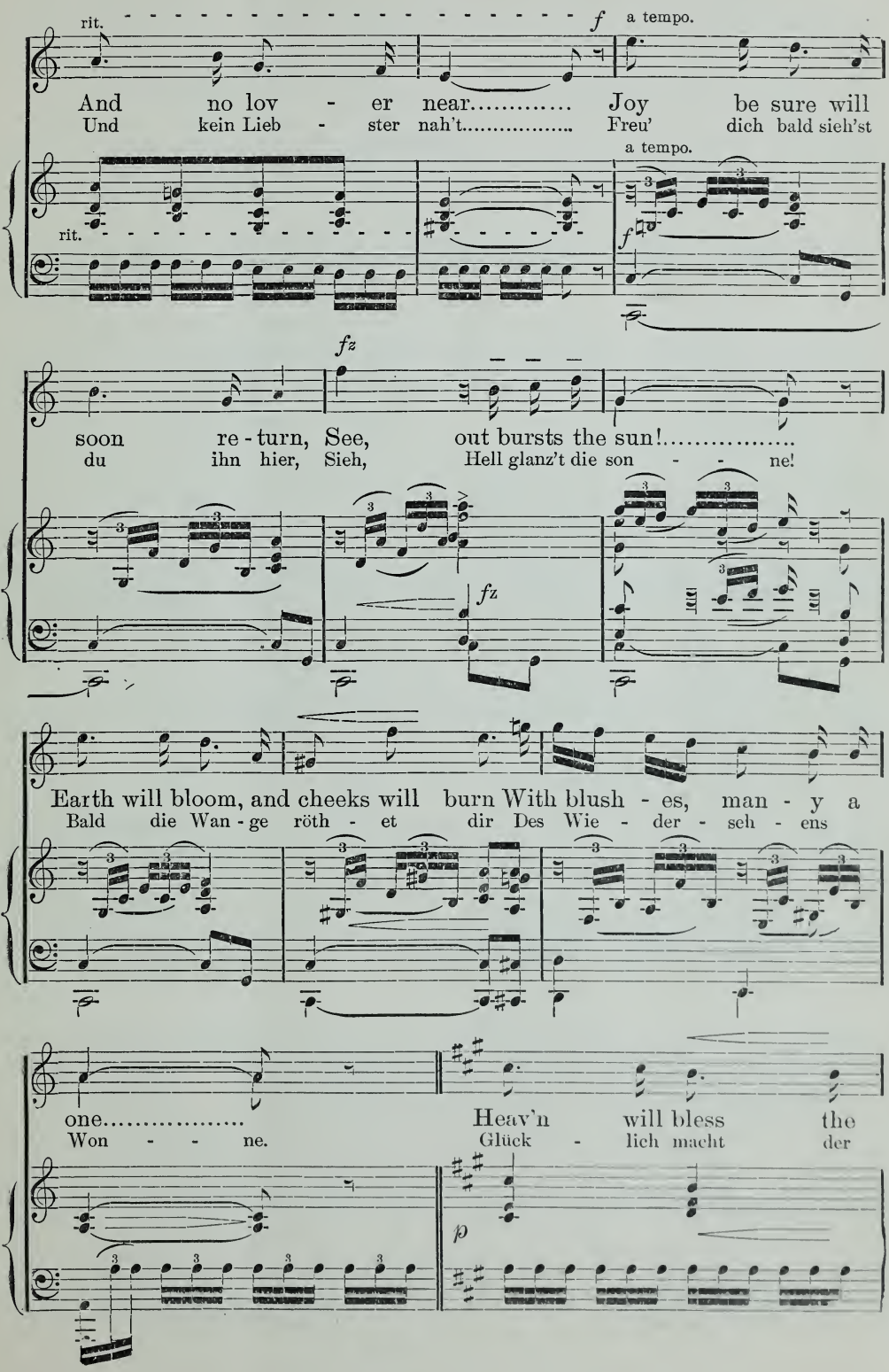
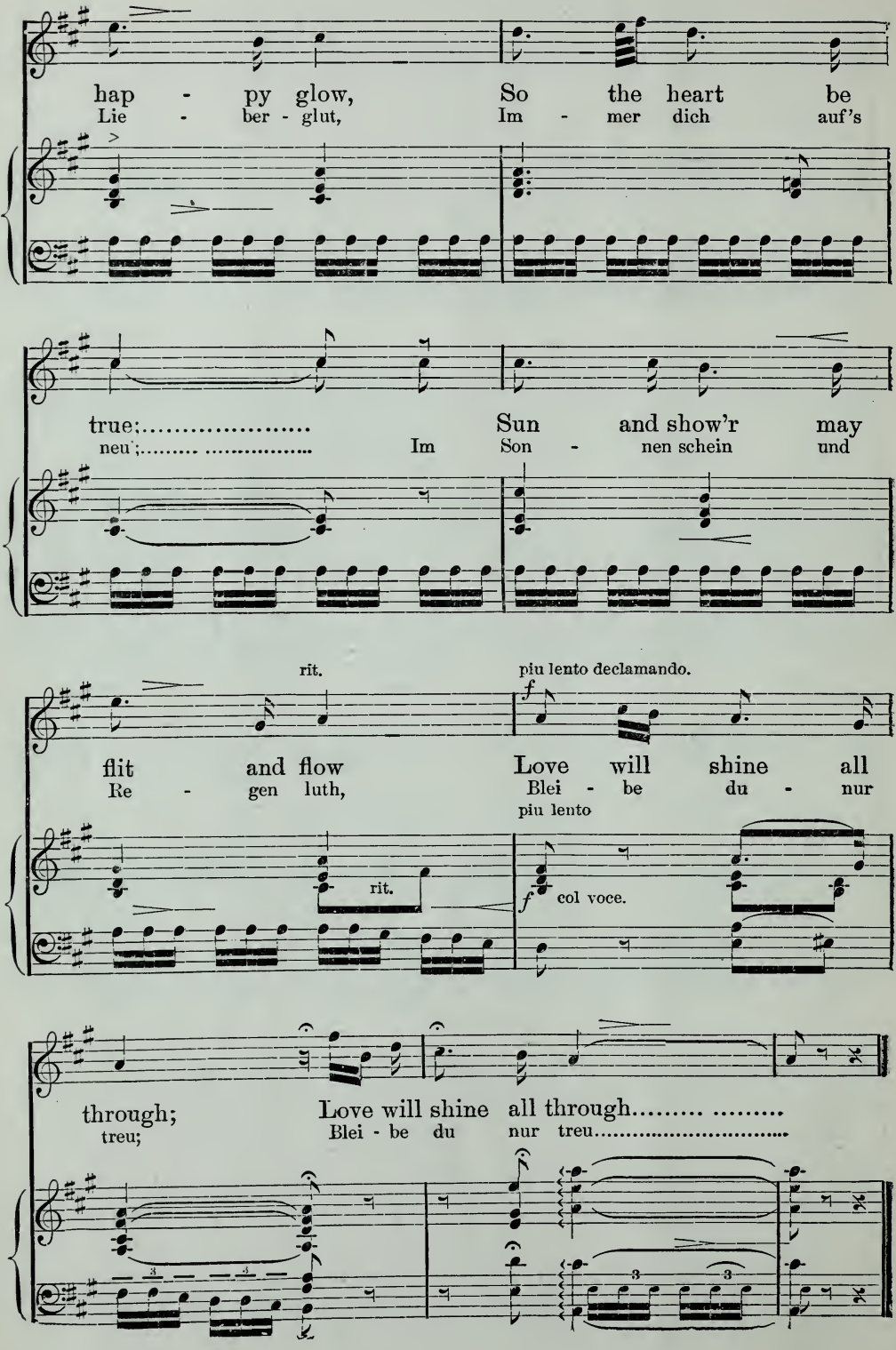

rit.
f
a tempo.
And no lov - er near..... Joy be sure will
Und kein Lieb - ster nah't..... Freu' dich bald sieh'st
rit.
a tempo.
f
fz
soon re - turn, See, out bursts the sun!.....
du ihn hier, Sieh, Hell glanz't die son - - ne!
fz
Earth will bloom, and cheeks will burn With blush - es, man - y a
Bald die Wan - ge röth - et dir Des Wie - der - seh - ens
one.....
Won - - ne.
Heav'n will bless the
Glück - lich macht der
p


hap - py glow, So the heart be
Lie - ber - glut, Im - mer dich auf's
true:..... Sun and show'r may
neu;..... ..... Im Son - nen schein und
rit.
piu lento declamando.
f
flit and flow Love will shine all
Re - gen luth, Blei - be du - nur
piu lento
rit.
f col voce.
through; Love will shine all through..... .....
treu; Blei - be du nur treu.....

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San Francisco, Cal.

SAN FRANCISCO, DECEMBER, 1, 1895.

Artists and music teachers are requested to send us notices about concerts and other musical items.

We have quite a number of very good compositions of our local composers on our table, which we shall publish from month to month.

We have to apologize to our readers for postponing the announced practical harmony studies, for which we will make place in our next issue.

We publish in our present issue two local compositions, a song called April Shower, with kind permission of the composer, John Parrott, Esq., and a Christmas Berceuse for violin and piano, composed by G. Sauvlet.

The Musical World, published by S. Brainard's Sons Co. since 1864, discontinued with the October issue and consolidated with the Etude. In giving our vote, we suggest for it future title, "The Etude and Musical World," or say "The Studious World."

The specimen of Theodore Northrup's songs, selected and printed in a weekly contemporary, casts little lustre upon that very talented author, and none upon the editorial taste. It is evidently one of Northrup's baby pot boilers, which he'd hardly like to father now that he has so outgrown it.

Our supplement, the California Composer Tableau, with a list of their best compositions, although not quite as complete as we intended to make it, if all our local composers, nearly eighty in number, had joined us, will certainly give our readers and the world at large an idea of what talent we have in the far West, which is supposed, in a musical sense, still to be a *terra incognito*.

Mr. Frank H. Tubbs, the editor of the Vocalist, has retired from the management of that valuable magazine, but under Mortimer P. Lee, the Vocalist will not only retain its distinctively educational features but broaden the field and devote all the necessary time to it. Mr. Tubbs has done an immense amount of good with his pen, and we hope he will continue to contribute his valuable ideas to this advocate of vocal culture.

We print the following to show that our JOURNAL is appreciated:

FRESNO, September 19, 1895.

CALIFORNIA MUSICAL JOURNAL, F. J. ZIFFERER, ESQ.—Dear Sir: I enclose postal order for a year's subscription. I am very much pleased with what I have seen of the JOURNAL, especially the article in the last number headed "Tomlins," and also the "improved music in Grace Church." I trust you will continue to be outspoken and strike straight out from the shoulder. Musical Humbugs are too numerous. What we need is more men who for the love of the Art will give time and money for the elevation of the musical culture of the community. Yours, etc., E. M. D.

We would kindly remind our friends who subscribed and paid for the JOURNAL, for its first year, that their subscription expired with the November number. Thanking them for aiding us in our enterprise in its infancy and relying upon their interest in sustaining our efforts to publish a local organ devoted to the advancement

of music among us, we respectfully ask for a renewal of their subscriptions. For convenience sake the money may be left at Sherman & Clay's or Kohler & Chase's music stores.

Last week we chanced to be present at a so called Pupils' Concert. The hall, a good sized one, was packed to the door with friends of the teacher and her pupils. The first thing was a piano forte trio!—a six-hand arrangement of the intermezzo from "Cavalleria Rusticana." Fancy the genius of such a version! I have attended many pupil concerts but never heard a more abominable, more complete fiasco than this "trio." At the first line the players separated and kept on separating until the foremost was half a dozen bars ahead of the others. Then they stopped and began it all over again with no better result. The balance of the program of piano pieces was correspondingly bad. The only good things of the evening were some violin numbers by the pupils of some one else.

It is hardly worth while to devote time and space to such affairs, but for the good of the cause of music we would urge teachers not to degrade the dignity of pupil recitals by bringing scholars before the public who are not properly prepared or trained for such an exhibition. Their failure is not only a set back to the teacher but also discouraging to the pupil.

The Oakland Enquirer prints the following flattering remarks about our last issue:—"Speaking of the California Musical Journal, the November issue of that paper is by far the most interesting yet issued. An interesting letter from H. J. Stewart anent organ culture in San Francisco is a feature." The same paper also gives Mrs. Carmichael Carr the credit of being the teacher of the talented Oakland lady, referred to in our last issue, who went to the Vienna Conservatory to finish her studies. This reminds us of a fruit dealer who gets credit for his fine fruit to the exclusion of the farmer, who planted and raised the tree from which the fruit comes. Modesty does not permit us to mention the teacher under whom this young lady began her musical studies and under whose care she was for many years; therefore the honors ought not to be entirely attributed to the preceptor who only taught her for a short time before she went abroad. This is very unfair and, unfortunately, is altogether too common. Many worthy teachers who have carefully laid the foundation of an artist's career are ignored in favor of some later instructor, who was fortunate enough to have the talented and well-grounded pupil merely for a little while under their care.

Mr. W. S. B. Mathews, the editor of "Music," the popular monthly magazine, received the following letter:

San Francisco, Oct. 13, 1895.

To the Editor:—I write to you on a subject which I hope will interest you—and will cause you to make more inquiry—and give me your best advice in the matter. Here in this city is a great granddaughter of *Sir Henry Bishop* the composer. She is between sixteen and seventeen—and I believe has unusual musical ability and has been able to have but very poor advantages. The family are very poor—and cannot afford her good teachers. Mrs. Ballard (her mother)—is the granddaughter of Sir Henry Bishop—her own father being a fine organist was correspondent to the Lord Mayor of London. How she came here and to poverty I do not know, but I believe if the facts about this young girl were known some one with means would afford her an opportunity of study abroad—thus giving her a chance to become a pianist. I trust you will kindly give this matter some attention and bring it before any one who might be musical to take an interest in her. With best wishes as always,

I am very respectfully yours,

Anna C. Stephens.

We think if Miss Anna C. Stephens had spent the time it took her to write

this letter in calling on the right person here in San Francisco, she would have gained all the interest and aid she wanted for her friend. Providing means to send anyone who shows unusual musical talent to Europe is becoming quite a fad here. Every little while we have subscriptions or subscription concerts for musical prodigies desiring to study music in Europe. Frequently they succeed in obtaining what they wish; although most of the money is wasted by them for preparatory work, which they could just as thoroughly acquire here at their own homes with less expense and a great saving of time. If, after finishing their musical studies here, they should visit Europe for a year or so to broaden their views, and come in contact with the artistic musical atmosphere which prevails no doubt in Europe to a higher degree, we would see more sense in it. To the credit of the conscientious American music teacher, we must say, that we believe our good teachers do more, and better educational work, than the average European music teacher.

Spokane.

A NEW MUSICAL CLUB.

A new musical organization, called the Arion Club, was organized. Professor E. B. Freeman is president, C. W. Jones, vice-president, G. W M. Chant, treasurer and Fred H. Whitney, secretary. The other charter members are Henry Palmer, Leon Jones, C. S. B. Chant and W. H. Horn.

WHAT THE CALIFORNIA WORLD SAYS ABOUT OUR JOURNAL.

"The October number of the CALIFORNIA MUSICAL JOURNAL, edited and published by F. J. Zifferer at 26 O'Farrell Street. It is replete with articles and items of interest to musicians and singers, and also contains the famous composition "Aegir" composed by the young German Emperor."

"The voice, in Italian, is feminine—*la voce*. If you coax it you can do almost anything with it. If you drive it you get the worst of it."

—*W. P. McHenry.*

CONCERTS

The Music Teachers' Association.

SPECIAL NIGHT.

Wednesday evening, November 13th, the Music Teachers' Association held their special night concert at Kohler & Chase's Hall, which was packed to the door. The programme, a quite lengthy one, consisted of instrumental and vocal numbers which were rendered by pupils of the different teachers belonging to this Association.

The first number was an æolian solo, "Tanhauser overture," exquisitely rendered by that expert of the æolian, Mr. R. George Green. This instrument grows more and more in popularity every day. It is a great institution in a house where there is plenty of love for music but nobody to make it. Shuberth's Rosamunde Overture was well rendered by Miss Emma Work and her teacher, Miss Annie Tully. A piano solo, Bach's Invention No. 14, by Miss A. Freese, a pupil of Mr. Eckman; mandolin solo, "Sofia," by Miss A. Zims, pupil of Professor Mansfield; piano solo, Chopin Valse A mj., op. 34, "Raynaud Romanza," Miss V. Raynaud; piano solo, Raff, "March Bohémienne," Miss Phoebe Shepper, pupil of Miss Ernestine Goldmann; song, Meyerber, "Nobles Seigneurs," Miss Elena Roeckel, pupil of Mr. J. Roeckel; piano solos, Bridal Procession and Erotic, Miss L. Featherston, pupil of Professor V. A. Hoffmeyer; piano solo, Raff, Etude Melodique, Miss Maud Adams, pupil of Miss A. Tully; song, Ponchielli, La Gisconda, Miss Grace Sherry and her teacher, Mrs. Ellen Coursen Roeckel. All the performers showed careful training, and gave their teachers credit.

The introduction which the worthy president of this society gave to a piano solo by Grieg, called "Bridal procession," performed by a pupil of his, was rather uncalled for, and a surprise to many of the other teachers, who had no opportunity to introduce their pupils in such persuasive style. Altogether this pupil concert proved a success, and it is hoped that many more will follow for the good of the pupils as well as teachers, both of whom can largely profit by it.

Minetti's Concert.

Minetti's chamber music concert, held at the Y. M. C. A. Auditorium, November 15th, was

decidedly one of the best and most interesting given in San Francisco for a long time. We quite agree with "A Sharp" in the Wasp, who like a gentleman stood up for the good cause. Although personally he is not on the best of terms with the concert giver he acknowledges the concert's merit in a glowing description. He contrasts Minetti's work with that of the perennial Carr-Beel Pops and their iteration of the painfully dry scientific German works of Brahms, etc., to the utter exclusion of any other school. "A Sharp" poorly judges human nature if he expects a man like Sig. Beel, who is so much taken up with himself and his schooling, to study the works of masters like Sgambati, Bazzini, Marturi, etc., of the modern Italian school, for which he seemingly has no liking or adequate conception.

Italian music always had something enchanting, something sympathetic to the listener, in it. Modern Italian compositions, as we had the pleasure of hearing them that evening, fall like a ray of sunshine on the cold, strictly classical, musical horizon, especially if performed by a warm hearted Southern musician. The concert was very creditable to all concerned, and highly appreciated by a large and most critical audience. The following was the programme:—

*Quintet for piano and strings in B flat, op. 5 (Andante — vivace, barcarola, andante, Allegro vivace), Sgambati, Miss Bacon, Messrs. Minetti, Josephs. Heinsen, and Von der Mehden; *"Eternamente!" (with cello obligato), Ponchielli, Madame Ferrari; *(*a*) Agitato, "Give me peace, O my thought," Bolzoni, *(*b*) andante, "Contemplation," Luzzi, *(*c*) allegro vivo, "Serenatella," Catalani, the Minetti String Quartette; "Il Guarany, Ballatac'era una volta un principe," Gomez, Madame Ferrari; Concerto Romantique, op. 35 (Allegro moderato — recitativo, adagio non troppo — canzonetta, allegro molto), Godard, Mr. Minetti.

The numbers marked * were executed for the first time in this city.

Otto Bendix Piano Recital.

The second pianoforte recital of Otto Bendix, November 5th, presented an excellent programme to a large and appreciative audience. The artist was undoubtedly in good form. The rendition of the organ fantasie and fugue in G minor, particularly the fugue portion, was exceedingly clear and precise. The piano passages were exceptionally good, and his attack of the changes in figure very clever. The Sonata Appassionata and Schumann's Fantasie were equally well rendered. In the Tschaikowsky Variations on an Original Theme, however, a slight cloudiness was noticeable, the theme at times disappearing almost completely. The gem of the evening, the Strauss-Taussig Waltz, called for the greatest applause. The entertainment was fittingly closed by Liszt's Etudes Transcendentales, of which the Will o' the Wisp was uniformly excellent, but Mazeppa suffered from vagueness of exectuion! Altogether, these recitals are by far the best that have been tendered to a San Francisco audience for some time.

Bohemian Club Jinks.

The high jinks lately held at the Bohemian Club, under the direction of H. J. Stewart, almost deserved the name of concert, owing to the high grade of music presented. The programme included a quintette, Schumann, string quartettes by Taubert and Bocherini, also instrumental and vocal solos rendered respectively by Messrs Bernard Mollenhauer, Thomas Rickard and Donald de V. Graham. The work was excellent throughout, and Professor Stewart is entitled to credit for his able management of the affair. A repetition of this form of "high jinks" is looked for in the near future.

The Musical Advancement Society gave their fifth concert for the benefit of the free scholarship fund under the management of Mrs. Mann, which was well attended and greatly appreciated.

Bonelli's concert at the Metropoliton was well attended. As usual on former occasions the violin pupils of Professor Herzog showed up to the highest advantage.

What the Late Mr. Rosewald Thought About Music in Our Public Schools.

From a letter to the Examiner.

Music is without doubt an educational factor, and as such should be assigned a place in the curriculum of our common schools. The power and influence of the divine art have received almost universal recognition, and its significance in public education cannot be overestimated. It is not within the power of all parents to give their children the benefit of musical instructions by competent masters, nor are they in a position to buy good musical instruments, for they are at all times expensive.

It is, then, to be accepted as a fact that the children of the poorer classes who possess a natural talent and taste for music must be compelled to go through life without an opportunity to improve the same? Such a condition of affairs would certainly reflect most discreditably on the educational progress of our century. In the New England

States music has been taught for years in the public schools, in a regular systematized form, from the elementary principles to the more advanced grades, even as to singing two, three and four-part songs. The result has been very obvious. Oratorio societies and choral clubs are to be found in every city of any consequence, which societies, when united at certain times, are the means of organizing these grand musical festivals, the performances at which are in many cases superior to similar efforts in civilized old Europe. The majority of the members of these musical bodies received their elementary and progressive musical training in the public schools—their tastes were cultivated so that when they entered the community as men and women the effect of the training manifested itself in their desire to join musical organizations, and in their continued zeal and enthusiasm in the field of culture and refinement.

Music, if taught in the schools, would certainly tend toward cultivating the artistic nature of the children; would be a most valuable assistant to the teachers in maintaining discipline; would soften the elements of obstinacy in the pupils, and pave the way for their future enjoyment, and most probably the employment of the art in church and home life. It is a well known fact that a majority of our choir-singers encounter great difficulties in sight singing, because they make the attempt too late in life.

Let us have music taught in our public schools by a regular systematized method. It is in the nature of children to love music, and in assisting them to cultivate the taste we will find it to be elevating and refining and strengthening to their moral character. The teaching at present is a mere farce.

Oakland Notes.

The faculty of Mills College recently passed resolutions of respect to the memory of J. H. Rosewald.

The Abbey-Cheney amateurs, a piano club of young musical students, has changed its name to the Chaminade Club after Madame Chaminade, the gifted French composer and pianist.

The concert given by Miss Grace Carroll at Hamilton Hall presented a programme of interesting vocal numbers, which were listened to by an audience which included many local musicians. Miss Carroll showed marked improvement in every way over her work heretofore, and has reached a point where future advancement should be rapid.

An effort to foster and promote a due appreciation and love of Irish music and make it racy of the soil of this Athens of ours is worthy of all commendation. Irish music that takes away the winter of our desolation, "making the buds unfold and the leaves grow within us and our moral being rejoice." St. Patrick's Alliance is to be congratulated upon its late concert, which was a marked improvement upon its first, which took place a year ago. May it continue to improve and prosper. It may be permitted to an ardent lover of Irish music to comment just a little upon this Irish concert. The programme was altogether too long, but that is a fault easily remedied. The two representative Irish vocal numbers, viz: "The Slave So Lowly" and "The Last Rose of Summer," were of the quality of which the ideal Irish musical progaamme should be made up. Mediocre talent is never more inadequate than when it has to deal with Irish music; and this is one of the chief difficulties in the way of a creditable display of Irish music. At least two artists as vocalist and instrumentalist are indispensable. Then we should hear "Savourneen Dheilish" (O shade of O'Shaughnessy) not played like a jig. The Irish planxty, so full of spirit and pathos, is admirably suited to the harp and has its place on the best musical programme.—*Enquirer.*

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Baldwin.

De Wolf Hopper, supported by a good company, has drawn good houses with Wang and Dr. Syntax, two melodious comic operettas full of merry elements.

Rice's 1492, a regular holiday spectacle, will open Monday, December 9th.

California.

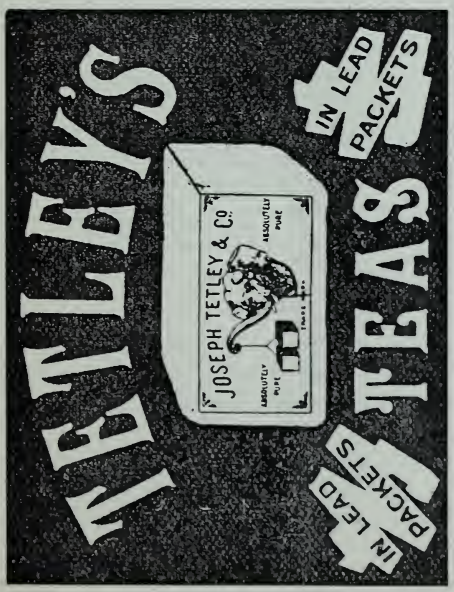
The great Hermann or Napoleon of Necromancers as he calls himself, is mystifying California gold into his pockets by the bushels. Robert Downing, the tragedian will make his bow in the Gladiator, Monday, the 9th of December.

Grover's Alcazar.

Cad the Tomboy proved to be one of the most remunerative plays since the opening of this house. Governor is on the program for this week. Muggs Landing follows.

Tivoli.

Madame Favart, Carmen, The Lucky Star, have been the repertoire for November. This month begins with Sullivan's favorite operatta, the Mikado, followed by Millocker's the Beggar Student, Suppe's Fatinitza and the Christmas Production founded on the story of Ixion.



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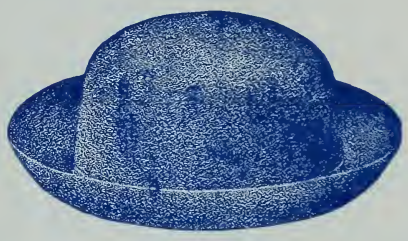

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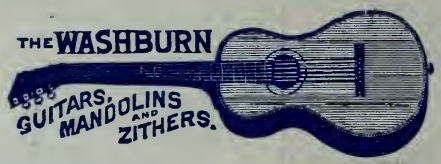

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